# THE GALLERY

OCTOBER 1984 VOLUME 6 Art Gallery of Ontario NUMBER 8


# Responding to Photography

*by Maia-Mari Sutnik*

The exhibition *Responding to Photography: Selected Works from Private Toronto Collections*, in the Margaret Eaton Gallery October 13 through December 2, reveals the rich tradition of the photographic image. Based on a wide range of images on loan from the holdings of private collectors in Toronto, many works are acknowledged masterpieces of photography: P.H. Emerson's *Gathering Water Lilies* (c.1885); Eugéne Atget's pictures of Old Paris (circa 1910); Alfred Stieglitz' *Steerage* (1907); Paul Strand's *Abstraction, Porch Shadows, Connecticut* (1915); Eugene Smith's *The Walk to Paradise Garden* (1946); André Kertész' *Mondrian's Pipe and Glasses* (1926). Contemporary photographers represented are Lewis Baltz, Joel Meyerowitz, Arnaud Maggs, Phil Bergerson, John Reeves, Michael Snow, Rick Dingus, among many others. Together with the well-known photographers we can appreciate the work by lesser known and anonymous photographers whose images have been uncovered by alert and perceptive collectors. Figures such as J.L. Fayne, Nathan Lazarnick, R.W. Gray, MacDonald of Lindsay, and others isolated by time, have been rediscovered. The home town portrait by Mike Disfarmer, the New Orleans Storyville portrait by E.J. Bellocq, the cabinet cards of freaks by Charles Eisenmann, and the document of life in Cazorla, Spain by Enrique MacKay Monteverde are photographs that have been recently saved. Looking at photography in its broadest terms, the vernacular, the utilitarian, the experimental, and the pictorial reinforce the medium as a most persuasive picture-making process.

Unknown Canadian, *Family Group at No. 61*, c.1900; gelatin silver, 17.8 x 22.9 cm. Collection Karin and Martin Lavut

Although photography makes particular claim on our attention, the nature of these claims is not specific. It may be that the photographic image, seen at first as authentic reality, is more convincing than other images. While photographic images often elude categorical definitions, their influence is vast and far-reaching. The camera is a remarkable product of modern culture. In the hands of practitioners, with personal genius and persistence of spirit, images from the artful to the unassuming are created. The pictures speak of life and exploration; they are metaphors that use the outer to reveal the inner, that draw upon the explicit to indicate the mysterious. Each photograph and its attendant process – daguerreotype, calotype, albumen silver, gelatin silver, bromoil, platinum, and the gravure – have specific qualities that describe surface information according to the conception and aim of the photographer. As an equation of light, space, and time the photograph is a potent form of artistic expression. The combination of science and art has been the genesis of some of the most coherent and memorable images for nearly a century and a half.

Private collectors often find their audience restricted to friends and colleagues; thus they are eager to share what they have appreciated. Collecting asserts a belief in the presence of the object and its aesthetic merit; it asserts a willingness to preserve and rescue it from the destruction of time, and also, significantly, a need to take new risks. Thirty-seven collectors have contributed 158 loans that represent the work of 102 known photographers and 20 anonymous works. Accompanying the exhibition is a catalogue which reproduces 50 works, and includes notes to the exhibition, a selected bibliography, and an introductory essay by Geoffrey James.

# New program tours AGO masterpieces

Last month the AGO introduced as a pilot project a new component in its provincial exhibition program: the Art Gallery of Ontario Masterpiece Exhibition Series. Each entry in the series will focus on a major work or a few related works in an examination of important aspects of the Gallery's Permanent Collection.

Karen Finlay, Assistant Curator of Exhibitions, initiated the project after observing the success of similar ones in other major museums. "It is intended to give curators an opportunity to dwell on important works in the Collection," says Finlay, noting that curators are most often busy developing and coordinating large loan exhibitions.

In September two shows launched the program, which will exhibit and tour one major work each year. *An Intimate Glimpse of van Gogh at Nuenen As Seen in a Recently Acquired Drawing* is similar in content to a 1982 AGO exhibition, when the drawing became part of the Collection. Now, as the first touring masterpiece of the series, it is accompanied by a brochure containing the results of original research by van Gogh authority Dr. Bogomila Welsh.

The fragile van Gogh work, restricted to three tour stops, will visit Stratford, Timmins, and Thunder Bay over the next year. Says Finlay: "There has been a strong indication from Ontario public galleries that they would like more access to the works in our Collection."

Hendrick Terbrugghen, *Melancholy*, c. 1627; oil on canvas, 67.2 x 56.8 cm.

Finlay herself has assembled *Terbrugghen's Melancholy*, a look at the painting by Dutch artist Hendrick Terbrugghen (1588 – 1629), on extended loan to the AGO from a private collection. The exhibition explores one painting through a small selection of 16th- and 17th-century books and prints, and information panels. It exhibits at the AGO through November 18 but will not tour because the canvas is a loan. Future masterpieces will be shown at the AGO and through its Extension Services toured to centres throughout Ontario.

Curators are committing works now for future exhibitions. Finlay sees the program as an opportunity to explore a significant work in isolation. With information panels directed to a popular audience and brochures with fresh scholarly insights, the *Masterpiece Exhibition Series* will not only introduce audiences to the Collection, but also develop academic knowledge of it.

# A vision of the Canadian landscape

William Kurelek (1927-1977) believed his ability to make art was a gift from God, and so must be used in God's service. This unfashionable conviction set him apart from his contemporaries, as did almost every other circumstance of his creative life, including his attitude to conventional aesthetics and choice of subject matter. Joan Murray, Director of The Robert McLaughlin Gallery in Oshawa, has organized an exhibition that surveys the landscape painting of one of this country's most eccentric and most beloved artists.

*Kurelek's Vision of Canada*, opening at the AGO October 13 through December 2, is just that – one man's individualistic and sometimes quite extraordinary look at his environment. A major retrospective which covers the years 1961-1977 and then only in part, this exhibition is a consideration of one aspect of Kurelek's career. Kurelek as an artist has not always found favour among Canadian curators and critics, and one of Murray's aims was to develop a case for his arresting compositional sense, descriptive power, and the intensity of his vision.

The Canadian public had no difficulty accepting Kurelek. From his first one-man show in 1960 at The Isaacs Gallery, through the almost yearly exhibitions until his death from cancer at the age of 50 (in 1977), he found an enthusiastic and extensive group of admirers and collectors. Murray describes Kurelek as a "master of Canadian book illustration"; in the last four years of his life he wrote or illustrated 14 books and twice won the award for the Best Illustrated Children's Book of the Year from *The New York Times*. In 1976 he received the Order of Canada.

Kurelek was also popular with the mass media, as Murray notes in her catalogue essay. ("By the time he died he was easily the most interviewed and written about of all living Canadian artists.") His paintings told stories and reproduced well, and he himself was a most engaging subject for profile.

He was a Canadian-born Ukrainian farmboy, raised on an isolated farm in Alberta. At a time when Canadians were discovering multiculturalism, Kurelek was tracing his heritage in illustrative paintings of immigrant life on the prairies from the 1930s to 1950s. He was frank about his harsh childhood – years of the Depression, drought, and grasshopper plagues on the Prairies; his tormented youth; suicide attempts and the four years in an English mental institution, and the redeeming conversion to Roman Catholicism.

After graduation from the University of Manitoba in 1949 and a short period in art schools, Kurelek went to Britain in 1952. There he apprenticed himself to a picture framer and taught himself the rudiments of painting – first in London, then back in Toronto. A prolific painter, Kurelek's excellent memory afforded him a wide range of subjects.

Joan Murray concludes: "At its best, his work has the passionate intensity of a Bosch or a Bruegel. His compositional sense is singular and arresting. His pictorial surfaces are muscular. And there is something else: Kurelek almost never painted landscape as such, but during his lifetime he painted the length and breadth of the country and Canada's physical presence infuses almost everything he did. The descriptive power and precision of this landscape element, its authenticity, its use as both compositional armature and conveyor of emotional content, unifies his work – and is the subject of the present exhibition."

*Kurelek's Vision of Canada* was organized in 1982 for a cross-Canada tour ending at the AGO. The exhibition was made possible by a generous grant from The Mutual Life Assurance Company of Canada.

William Kurelek (Canadian, 1927-1977), *Don Valley on a Grey Day*, 1972; mixed media, 121.9 x 243.8 cm. The Isaacs Gallery, Toronto.

William Kurelek, *The Painter*, 1974; mixed media, 121.9 x 91.4 cm. The Isaacs Gallery, Toronto.

# Hands On program

Anyone who wandered in David Hockney's *Ravel's Garden* last summer knows the magic of a make-believe setting. Children who played downstairs in Hands On made their own kind of magic with a mini-stage and a coloured transparency on an overhead projector to create special effects.

Hands On began in 1974 as a special project of the AGO's Elementary Education Department. The aim was to create an inviting place for children (with their parents), in which they could become familiar with formal concepts by participating in visual art play.

Each new Hands On installation runs for about 12 weeks during the school year. There are March Break programs and a summer session operating daily in July and August. Ideas for installations originate in the Elementary Education Department, and the often playful themes (Creative Creatures, Bubbles and Colours, Hats On) have to do with visual arts concerns – colour, line, portraiture. Some installations are conceptual; others relate directly to a Gallery exhibition – last summer's *The Stage* was inspired by the major *Hockney Paints the Stage* exhibition.

Murdoch Chisholm, Education Officer, supervises the design and maintenance of Hands On with input from the Elementary staff. With a theme in place, a Hands On program can be concocted in about five weeks. Materials used must be inexpensive, and preferably found in any home. While this encourages families to continue Hands On experiences "after class," it also ensures minimal costs for a program that operates without a budget.

Playing at portraits.

The Hands On environment is carefully constructed to meet the developmental needs of young people. The small, mirrored room is cleverly transformed to capture the spirit of the current theme. It *promises* fun, and children eagerly size up the assembled materials and move into action. It is all arranged so children are learning as they play, something they might not appreciate under less interesting conditions. But this is a class where there are at once all sorts of things to do, where adults intervene only to gently guide curiosity, and where a project can be finished in the time it takes a child's attention to catch, focus, and shift.

The AGO knows a museum can be a very inhibiting place for a child. Children like to touch; it is their way of understanding things.

One little visitor recently offered this praise for Hands On : "I like it here because . . . I can make these colours move in circles. Watch this!"

# Curator looking for art

An AGO curator preparing a major retrospective of the work of sculptors Frances Loring (1887-1968) and Florence Wyle (1881-1968) is attempting to locate as much of their work as possible for study and/or display. The exhibition is planned for the spring of 1987.

She is also interested in looking at work of their contemporaries (for example, Walter Allward, Emanuel Hahn, Winnifred Kingsford, Elizabeth Wyn Wood), including studies and drawings that may be in private collections.

If you own a piece of Canadian sculpture from 1890 to 1945, or know of anyone who does, please contact Christine Boyanoski, Assistant Curator of Canadian Historical Art, Art Gallery of Ontario at (416) 977-0414.

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# EVENTS

## Exhibitions

**Toronto Painting '84**
Sam and Ayala Zacks Wing
Gallery of Contemporary Art
East Lobby
through October 28
A major exhibition examining current painting activity in Toronto. Organized and circulated by the Art Gallery of Ontario with the generous support of Wood Gundy. Travelling to: Rodman Hall Arts Centre, St. Catharines (Oct. 4-27, 1985); Art Gallery of Windsor (Nov. 15 – Dec. 15, 1985); The Gallery/Stratford (Jan. 17 – Feb 23, 1986); The Edmonton Art Gallery (mid-April – June 1986); and, later, to Calgary, Winnipeg, and Fredericton.

**Responding to Photography: Selected Works from Private Toronto Collections**
Margaret Eaton Gallery
October 13 through December 2
A selection of 158 photographs drawn from the resources of private collectors. This exhibition explores the outstanding contribution of photography to the visual arts since its beginnings. Represented are Atget, Abbott, Brandt, F.H. Evans, Robert Frank, Kertész, Stieglitz, Strand, and E. Weston, also less celebrated and anonymous photographers. Organized by the Art Gallery of Ontario. (See page 1.)

**Kurelek's Vision of Canada**
Gallery E
October 13 through December 2
This exhibition of 50 paintings by William Kurelek (1927-1977) communicates the artist's unique view of Canada's landscape and people, and reveals his love and reverence for all aspects of Canadian life. Organized and circulated by The Robert McLaughlin Gallery, Oshawa, Ontario. Sponsored by The Mutual Life Assurance Company of Canada. (See page 2.)

**Images of Ontario**
Gallery E
through October 7
In celebration of the Bicentennial, Adult Programs has prepared a collection of artworks produced in this province from the late 18th century to the present day. Focussing on four social/geographical elements of Ontario – wilderness, farm, town, and city – and tracing 200 years in history through paintings, books, watercolours, and sculpture.

**Rediscovery: Canadian Women Photographers 1841-1941**
Margaret Eaton Gallery
through October 7
Thirty works by Canadian women photographers from 1841 to 1941. Vintage and modern prints from the original negatives are among the 30 photographs. Organized and circulated by the London Regional Art Gallery.

**Tess Boudreau: Portraits of Artists**
Complementing the above exhibit, this is a collection of photographs from the Photographic Documents Holdings of the AGO.

**Masterpiece Exhibition Series: Terbrugghen's 'Melancholy'**
Walter Trier Gallery
through November 18
This oil-on-canvas by the early 17th-century Dutch master is featured in the first of a series of small exhibitions focussing on outstanding works in the Collection or on loan to the AGO. (See page 1.)

Brian Burnett (Canadian, 1952– ), *Future City Here Now*, 1984; acrylic on linen, 228.6 x 304.8 cm. Collection of the Corporation of the City of Toronto.

## Permanent Collection

**Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries**
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

**Georgia Ridley, John Ridley, and J.S. McLean Galleries**
Selections of Canadian historical art from the Permanent Collection.

**Signy Eaton Gallery**
Selections of Canadian contemporary art from the Permanent Collection.

**Henry Moore Sculpture Centre**
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

**Print and Drawing Galleries**
Selections from the Permanent Collection and loans.

## Extension Services

The following exhibitions will be circulated by the AGO Extension Services during October 1984. Dates are subject to change.

**Oscar Cahén**
The Edmonton Art Gallery, Alberta
through October 14

**The Clichés-Verre of the Barbizon School**
London Regional Art Gallery, Ontario
through October 14

**Norman Cohn: Portraits**
National Gallery of Canada, Ottawa
through October 31

Vancouver Art Gallery, BC
through October 28

**Daumier and 'La Caricature'**
Art Gallery of Peterborough, Ontario
October 25 – November 25

**Murray Favro: A Retrospective**
London Regional Art Gallery, Ontario
through November 4

**Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art**
Art Gallery of Greater Victoria, BC
through October 21

**Norval Morrisseau and the Emergence of the Image Makers**
Art Gallery of Algoma, Sault Ste. Marie
through October 21

**The 1940s: A Decade of Painting in Ontario**
McIntosh Art Gallery, London, Ontario
through October 7

The Gallery/Stratford, Ontario
October 12 – November 11

**Pictures for the Parlour: The English Reproductive Print from 1775 to 1900**
Kitchener/Waterloo Art Gallery, Ontario
through October 21

### "Artists With Their Work" Programs

**Marlene Creates: Installation**
Artcite Inc., Windsor
October 10 – November 4

**Patrick Jenkins: Film Screening**
Zone Cinema, Hamilton
October 13

**Rick Hancox: Film Screening**
White Water Gallery, North Bay
October 19-20

## Courses

**Looking at Contemporary Art**
The Galleries
Wednesdays at 6:30 pm: October 3, 10, 17
Fridays at 11:00 am: October 5, 12, 19
Sundays at 11:00 am: October 7, 14, 21
Explore the enigmas of contemporary art with Douglas Worts, Adult Programs, in a series of three 1½-hour sessions in the galleries. Through the dynamics of group discussion, participants can gain confidence in their 'looking' skills, while confronting powerful and often perplexing forms of current art. This course will emphasize how contemporary art reflects the complex concerns of today's society.

Choose one of the following daytime, evening, or weekend series of three 1½-hour sessions (see above).

Enrollment is limited to 25 persons per series. Folding stools provided. Series Fee: Members, students, senior citizens $10; Non-Members $12.

Order tickets from the Scheduling Office, Education Services. See "How to Order" box on page 6. Please state the series of your choice.

**English Eighteenth-Century Painting**
The Jackman Hall
Tuesdays 1:30 – 3:30 pm
October 9 to November 6
Repeated Wednesdays 6:30 – 8:30 pm
October 10 to November 7
The emergence of a national school of art in England will be discussed in this five-week, non-credit course. Given by Francis Broun, MFA, the two-hour illustrated lectures will introduce the work of such major artists as Hogarth, Reynolds, Gainsborough, Wilson, Stubbs, and Wright of Derby.

Course fee: Members, students, seniors $35; non-Members $40. Tickets ordered from the Scheduling Office, Education Services. See box on page 6. Please state the series of your choice.

## Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics available at the Information Desk. Join us during October:

Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am* and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm.

* *Artful Conversation*, a new program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over coffee.

** This talk, on the last Saturday of each month, will be signed for the hearing impaired.

For group tours contact the Education Scheduling Office, ext. 200 or 202.

## Gallery Hopping

**East from Toronto**
Wednesday, October 10
Join us on a tour of a corporate collection in Don Mills and an artist's studio in the Beaches. Luncheon at the Guild, Toronto's famous inn on top of the Scarborough Bluffs, will be followed by a walk through the architectural features in the grounds. We end our day with a visit to an exhibition of landscape painting at Cedar Ridge Studio Gallery.

Bus leaves the St. Clair subway station (Pleasant Blvd. entrance) at 8:45 am, returning by 4:00 pm. Tickets $25; must be obtained *in advance* from the Volunteer Office by following instructions on page 6. A Member may buy up to 4 tickets. A project of the Volunteer Committee.

**C-I-L: A Magnificent Corporate Collector**
C-I-L House, 90 Sheppard Ave. E., (Yonge at Sheppard subway)
Tuesday, November 20, 7:45 pm
View examples of large-scale art work by 12 Canadian artists who were commissioned to create works for the contemporary architecture of C-I-L House. Special guest William Boyle, director of The Art Gallery at Harbourfront who acted as art consultant, will tour us through this brilliant collaboration of art and architecture. Tickets $6, refreshments included. Order in advance from the Volunteer Office by following instructions on page 6. A Member may buy up to 4 tickets. A project of the Volunteer Committee.

## Lectures

**Kurelek's Vision of Canada**
Joan Murray, Director, The Robert McLaughlin Gallery, Oshawa
Sunday, October 21, 3:30 pm
The curator of the exhibition (see p. 2) will give a walking tour. Free with admission.

**Kurelek's Canada: The Land and the People**
David Wistow, Adult Programs, Art Gallery of Ontario
The Jackman Hall
Sunday, October 28, 3:30 pm
Free with admission, but tickets are necessary and can be obtained from the Information Desk on day of lecture.

**The Collectable Image: Our Understanding of Photography and its Historic, Aesthetic, and Cultural Dimensions**
David Harris, Lecturer, Concordia University
The Jackman Hall
Thursday, October 25, 8:00 pm
A special lecture in conjunction with the current exhibition of photographs from private Toronto collections. (See p. 1.) Free with admission, but tickets are required and may be obtained in advance at the Information Desk.

**Images of Ontario:**
**The Painted Wilderness**
Gordon Rayner, Artist, Toronto
The Jackman Hall
Wednesday, October 3, 8:00 pm
The final lecture in the special series *Images of Ontario*.
Single tickets, if available, will be sold just before the lecture:
Members, students, seniors $2; non-Members $3.

### The Phillips G. McCready Annual Memorial Lecture on Canadian Art

**Pictures That Can Be Heard: J.E.H. MacDonald's 'The Tangled Garden'**
Charles C. Hill, Curator of Canadian Art, National Gallery of Canada
The Activity Centre
Monday, November 5, 8:00 pm
The third in this distinguished series of annual lectures focusses on J.E.H. MacDonald's celebrated work *The Tangled Garden*, painted in 1916 while the artist was living in Thornhill. Our speaker will outline the critical controversy that greeted the first exhibition of the painting and will investigate the significance of the work not only in MacDonald's career but also in terms of the developing style and ideology of the Group of Seven, of which he would become a founding member in 1920.

Charles C. Hill, Curator of Canadian Art at the National Gallery of Canada and organizer of the landmark exhibition *Canadian Painting in the Thirties*, has undertaken an exhaustive investigation of the many aspects of MacDonald's great Canadian paintings.

Free admission; however, tickets are required and may be obtained in advance at the Information Desk or by mail from the Scheduling Office, Education Services. See box on page 6.

## Films

### The Czech New Wave

Between 1963 and 1968 a new generation of filmmakers emerged in Czechoslovakia. They moved out of the state-controlled studios and into the streets to capture the life and spirit of the times. Innovative in concept and design, the films of the Czech "New Wave" won critical recognition and awards throughout the world. But in 1968 Russian tanks moved into Prague and it was all over. The films were banned or shelved and the filmmakers fled.

Still from the film *A Report on the Party and the Guests*, screening October 26, 7:00 pm.

This series is part of the festival *Forbidden Films: The Filmmaker and Human Rights*, which takes place in Toronto October 18 through 29. Tickets are $4 per film and go on sale October 1 in the AGO Audio-Visual Centre and Pages Book Store, 256 Queen Street West. All screenings are in The Jackman Hall with entrance via the McCaul Street doors. Unless otherwise noted, all films have English subtitles. This program was prepared by Gary Betcherman and Marc Glassman with the generous assistance of Josef Skvorecky. For further information call 977-0414, ext. 260 or 862-7007.

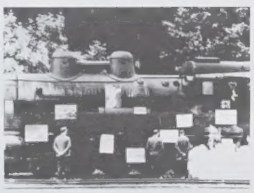
**Courage for Every Day**
Friday, October 19, 7:00 pm
Dir. Evald Schorm
Known as the conscience of the New Wave, Schorm provoked a storm of debate with this depiction of moral indignation over contemporary conditions in Czechoslovakia. This film was banned for two years.

And: **Mud Covered Cities,** Vaclav Taborsky's 1963 satirical look at housing in a socialist country. *1964, b/w, program runs 90 min.*

**Fireman's Ball**
Saturday, October 20, 1:00 pm
Dir. Milos Forman (Asst. Dir.'s Ivan Passer and Jaroslav Papousek)
This malicious comedy by the director of *One Flew Over the Cuckoo's Nest* has been compared to the satire of Gogol. *1967, b/w, 75 min.*

**The Joke**
Saturday, October 20, 3:00 pm
Dir. Jaromil Jires; Written by Milan Kundera
A vacationing lad sends a postcard saying "Long Live Trotsky!" Intercepted by officials, this innocent joke drastically changes his life. *1969, b/w, 80 min.*

**Intimate Lighting**
Saturday, October 20, 7:00 pm
Dir. Ivan Passer
Passer, the 'existentialist' of the New Wave, infuses charm and insight into this plotless tale of a virtuoso cellist who visits an old friend in a small town, where they play music, eat, and discuss life. *1965, b/w, 75 min.*



Still from *Closely Watched Trains*.

**Closely Watched Trains**
Sunday, October 21, 1:00 pm
Dir. Jiri Menzel
During the dying days of the Nazi occupation a railway apprentice comes of age – sexually and politically. Menzel's black comedy received the Academy Award for Best Foreign Film. *1966, b/w, 90 min.*

**Martyrs of Love**
Sunday, October 21, 3:00 pm
Dir. Jan Nemec
Nemec meant to steer clear of problems by evading contemporary issues, but these 3 droll tales of the torments of romantic love confused authorities who didn't understand the Dada-istic nature of the film. *1966, b/w, 75 min.*

**Black Peter**
Sunday, October 21, 7:00 pm
Dir. Milos Forman (Asst. Dir.'s Ivan Passer and Jaroslav Papousek)
The failures of young Peter as a store detective and as a lover serve as a pretext for Forman's sardonic portrayal of Czech mores and morals. *1963, b/w, 85 min.*

**A Report on the Party and the Guests**
Friday, October 26, 7:00 pm
Dir. Jan Nemec
A disquieting overlap of the real on the unreal, this parable is ostensibly about a garden party where everybody is forced to be happy and stars many members of the Prague artistic community.
And: **The Tavern,** Vaclav Taborsky's 1963 humorous 'study' of society's most important cultural centre. Prints courtesy of the directors. *1965, b/w, program runs 80 min.*

A panel discussion with Jan Nemec, Josef Skvorecky, Arnost Lustig, Zdena Salivarova, and Vaclav Taborsky will precede the screening and a question-and-answer period will follow.

**End of a Priest**
Saturday, October 27, 1:00 pm
Dir. Evald Schorm; Script Josef Skvorecky
A comic romp in a mountain village that pits a schoolmaster against a bogus priest and manages to include everyone – from peasants to secret police – in an update of Mack Sennett, Czech-style. *1969, b/w, 85 min.*

**Diamonds of the Night**
Saturday, October 27, 3:00 pm
Dir. Jan Nemec
Script: Arnost Lustig from his novel *Darkness Casts No Shadows*
This first feature of the *enfant terrible* of the Czech New Wave is a daring attempt to film the states of mind of two youngsters trying to escape a Nazi 'death March.'

And: **Thoughts on my own Death, or Czech Connection**, a film compiled by Nemec in Germany with footage he shot in Czechoslovakia and smuggled out in 1976. Prints courtesy of the director. *1964, b/w, program runs 85 min.*

**Transport from Paradise**
Saturday, October 27, 7:00 pm
Dir. Zbynek Brynych; Script Arnost Lustig
Shot in a semi-documentary style, this nightmarish story drawn from memory tells of the transportation of Jews from the 'paradise' of a ghetto to the hell of Auschwitz. Print courtesy of Mr. Lustig. *1962, b/w, 86 min.*

**Loves of a Blond**
Sunday, October 28, 1:00 pm
Dir. Milos Forman (Asst. Dir.'s Ivan Passer and Jaroslav Papousek)
By turns funny and wise – always astute – this simple tale of boy-meets-girl met with disapproval because it "revealed the state secret, that during love-making people usually undress." (J. Skvorecky) *1965, b/w, 85 min.*

**Daisies**
Sunday, October 28, 7:00 pm
Dir. Vera Chytilova
A bizarre comedy by an outspoken feminist, this film dedicated "to all those whose indignation is limited to an overturned bowl of salad," is considered by many critics the keystone of the Czech New Wave. *1967, col. 76 min.*

### The Third Reich: Films from the Federal Republic of Germany

Since 1976 the Third Reich has received critical attention from young German filmmakers. Edgar Reitz noted in 1972, ". . . they [German films] must come to terms with the subject of the Nazi past. Our generation is the only one that can deal with the period at all, for we can drop the whole moral burden, we were never Nazis." The aesthetic innovation so characteristic of the New German Film and which has brought it international renown is particularly evident in these films. The six films selected for this series make a special and fundamental contribution to the process of coming to terms with the past. The AGO is pleased to present Wolf Donner, celebrated critic and journalist, to speak on the films and lead a discussion after the screening of *Our Hitler*. This program is presented with the generous assistance of the Goethe Institute Toronto.

Tickets go on sale October 1, in the AGO's Audio-Visual Centre: Single film $3; Double bill $5; Lecture and film $4. Entrance to the films through the McCaul Street doors. Tickets on sale one hour prior to screenings outside The Jackman Hall. For information call 977-0414, ext. 260.

**Mein Kampf**
Thursday, October 11, 7:00 pm
Dir. Erwin Leiser
Assembled from authentic archive material collected from Russian, French, British, and East German sources, this documentary traces the life and political career of Adolf Hitler. *1959, b/w, 120 min.*

**"The Third Reich in the Films of the Federal Republic of Germany"**
Friday, October 12, 7:00 pm
Wolf Donner, well-known German film critic and journalist, will lecture on the films in this series and specifically address *Our Hitler* in a discussion following the film.

**Our Hitler, A Film from Germany (Hitler, ein Film aus Deutschland) Part 2**
Dir. Hans-Jurgen Syberberg
This four-part film lasts nearly seven hours in its entirety, of which this film is only a part. With no story in the traditional sense, the kaleidoscopic form reconstructs the Fascist mythology. Whether the reconstruction is nostalgic and affirmative, or whether it is necessary to reveal the myths of the Third Reich is the controversial question provoked by this film. *1967-77, col., 99 min.*

**The Children of No. 67 (Die Kinder aus Nr. 67)**
Saturday, October 13, 2:00 pm
Dir. Usch Barthelmess-Weller, Werner Meyer
Paul and Erwin are friends, children of working families suffering in the Great Depression of 1932-33. The start of the National Socialist regime is experienced through their eyes. *1979-80, col., 103 min.*

**One German Life (Aus einem deutschen Leben)**
Saturday, October 13, 4:00 pm
Dir. Theodor Kotulla
This film keeps horror at a careful distance in dealing with the life and career of Rudolf Hoss, a concentration camp commandant. *1976, col., 145 min.*

**The Last Five Days (Funf Letzt Tage)**
Sunday, October 14, 2:00 pm
Dir. Percy Adlon
The film shows the last 5 days of the life of Sophie Scholl, a resistance worker in the student group 'The White Rose', who was beheaded for high treason. The approach is markedly reserved with Sophie's drama viewed through the eyes of a fellow prisoner. *1982, col., 112 min.*

**Germany Pale Mother (Deutschland Bleiche Mutter)**
Sunday, October 14, 4:00 pm
Dir. Helma Sonders-Brahms
A woman and her child struggle through the second world war; when her husband returns, she no longer needs him and cannot resume a subsidiary role. *1979-82, col., 123 min.*

### Special Francophone Film Series

A week of selected films from recently completed National Film Board productions by François Brault dealing with the artistic heritage of Québec. Presented in honour of Francophone Week, all films are in FRENCH ONLY. Screened in The Jackman Hall, they are free with AGO admission.

**François Baillairgé, peintre, sculpteur et architecte (1759-1830)**
Tuesday, October 2, 12:00 pm
*1984, col., 27 min.*

**La Sculpture ancienne au Québec - l'Atelier des Levasseur (1680-1794)**
Tuesday, October 2, 12:30 pm
*1984, col., 27 min.*

**La Peinture votive au Québec**
Wednesday, October 3, 12:00 pm
*1982, col., 26 min.*

**Ozias Leduc, peintre-décorateur d'églises (1864-1955)**
Wednesday, October 3, 12:30 pm
*1984, col., 27 min.*

**L'Architecture religieuse en Canada (1640-1790)**
Thursday, October 4, 12:00 pm
*1982, col., 25 min.*

**Victor Bourgeau, architecte (1809-1888)**
Thursday, October 4, 12:30 pm
*1984, col., 27 min.*

**L'Orfèvrerie ancienne: trésor des fabriques du Québec**
Friday, October 5, 2:00 pm (NOTE TIME)
*1982, col., 27 min.*

**La Broderie d'art chez les Ursulines (c. 1640-c. 1880)**
*1984, col., 28 min.*

### Noon-hour Films

A continuing look at our Ontario heritage presented in conjunction with the exhibition *Images of Ontario*. All films begin at 12:15 pm in The Jackman Hall and are free with AGO admission.

**Steeltown**
Friday, October 5
A look at Hamilton, the Pittsburgh or Birmingham of Canada. *col., 55 min.*

**Glenn Gould's Toronto**
Friday, October 12
An affectionate tour of Toronto by the late pianist, Glenn Gould. *col., 60 min.*

**Glenn Gould: Off the Record**
Friday, October 12, 1:15 pm
Rare footage of Gould at his Muskoka cottage filmed in the 1950s. *col., 30 min.*

**A Place to Stand**
Friday, October 19
Ontario's celebrated film from Expo '67. *col., 18 min.*

**Springtime**
**Golden Autumn**
**Paint the Winter**
Friday, October 19, 12:35 pm
Three films showing the natural beauties of the changing seasons.
*Each film: col., 14 min.*

**North of Superior**
**Algoma**
**Waterways to Explore**
**Niagara**
Friday, October 26
Films from the Ministry of Tourism on the rivers and lakes of Ontario.
*First film: col., 20 min; others: col., 14 min.*

## Members' Activities

Tickets must be obtained *in advance* from the Volunteer Office by following the instructions on page 6. A Member may buy up to four tickets.

These Members' programs are a project of the Volunteer Committee.

**Art & Apéritif**
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by an informal discussion with fellow Members and the tour guide in the licensed Members' Lounge. No reservations are necessary. For topic call the Information Desk on day of tour. (Monthly listing available.)

**Art in the Morning**
Join us for coffee at 9:30 am in the Member's Lounge. Tour at 10:00 am. Tickets $3 required *in advance.*

*Eighteenth-Century English Painting*
Wednesday, October 17
Tour a selection of 18th-century English paintings from the Gallery's Permanent Collection with Francis Broun, Education Officer.

*Kurelek's Vision of Canada*
Wednesday, November 14
An exhibition of 50 paintings communicating the artist's unique view of Canada's landscape & people, toured by David Wistow, Education Officer.

**Sunday Start with Art**
Join us monthly for juice, coffee, and croissants at 11:15 am in the Members' Lounge, followed by a tour at noon. Tickets are $4 required *in advance.*

*Toronto Painting '84*
Sunday, October 14
An exhibition of 32 contemporary Toronto artists' works.

*Kurelek's Vision of Canada*
Sunday, November 18
An exhibition of 50 paintings illustrating the artists' very personal view of Canada and its people.

**Special Evenings for Members**
Tickets $20 including tax and gratuity required *in advance.* If a special diet is required, please inform the Volunteer Office when ordering tickets. (Note: starting November, dinner at 6:00 pm and tour at 7:15 pm).

*Kurelek's Vision of Canada*
Wednesday, October 24
Join us for a *6:00 pm* tour of 50 paintings illustrating the artist's view of Canada with Joan Murray, Curator and Director of The Robert McLaughlin Gallery in Oshawa. Dinner follows in The Restaurant at 7:15 pm.

*Walking Woman Works: Michael Snow 1960-1967*
Wednesday, November 14
Dinner in The Restaurant at 6:00 pm is followed by a tour of the exhibition at 7:15 pm with guest speaker.

### Grange Lecture Series

Tickets must be obtained *in advance* from The Grange. See instructions for ordering on page 6.

*Silk Hats and Straw Bonnets*
The Grange Music Room, 11:00 am
A luncheon lecture series on the 19th-century gentlewoman, which takes place in The Grange, one of the earliest Georgian homes in the town of York. Lectures are followed by an informal luncheon presented by The Grange Volunteer Committee.
October 30: *City Life*
November 13: *Country Life*
November 27 or 28: *Christmas Traditions*
Tickets: Members $7; non-Members $10.50.

*Evening Lecture Series*
The Grange Music Room, 7:30 pm
October 17: *Loyalists – Their Houses When and Why*
by Marion MacRae
December 12: *A Victorian Christmas*
story & song with Daniel Hyatt
Tickets: Members $7; non-Members $10.50 (includes refreshments).

*Special Lecture*
The Jackman Hall, 3:00 pm
Sunday, October 14
The Hon. Desmond Guinness, President of the Irish Georgian Society, Leixlip Castle, Co. Kildare, Ireland, will speak on Palladio in Italy, Ireland and America.
Tickets $10, required *in advance.*

## Concerts

**Royal Conservatory Series at the AGO**
Walker Court
Sunday, October 14, 3:00 pm
The Royal Conservatory of Music and the AGO present Canadian piano soloist Helena Bowkun, in the first of this season's popular weekend concert series. Bowkun, on the teaching faculty at the Conservatory, offers a program of Beethoven, Sonata, Op.27, No.1; Brahms, Waltzes, Op. 39; Debussy, Estampes; and Kabalevsky, Preludes, Op. 38, Selection.

This concert series is made possible through the generous support of Northern Telecom.

Still from *Germany Pale Mother*, screening October 14, 4:00 pm.

## The Grange

Once a centre of social and political life in Upper Canada, and now among the most popular museums in Toronto. The Grange has been restored to a 'Gentleman's House' of the mid-1830s.

Entrance through the AGO. Until Thanksgiving visitors may enter from Grange Park. Free with general admission. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. A project of the Volunteer Committee.

## Hands On

Hands On is a family program aimed at developing the child's sensitivity to works of art. For children, aged 4 to 12, accompanied by an adult. Sessions Sundays, 1:00 pm, 2:00 pm, and 3:00 pm, starting October 21. Tickets obtained from the Information Desk, and limited to 30 per hour. Hands On is a project of Elementary Level Programs, Education Services Division. (See page 2.)

## A Celebration

December 1 and 2

Attend this two-day festival to celebrate the holiday season. Family activities include: choirs, tours, storytellers, games, dance performances, and spot prizes. Shop for gifts — books, posters, jewellery, stocking stuffers, home baking and preserves. Dine in The Restaurant, Members' Lounge and Coffee Shop. Watch for details in November's *The Gallery*.

Touring in Spain.

## Members' Services

**The Members' Lounge**
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

**The Norma Ridley Reading Room**
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

**Art Rental Service**
Reflecting Toronto's art scene, this extensive selection of paintings, prints, photographs, and sculptures changes frequently. Rent or purchase. A project of the Volunteer Committee.

## Art Tours

Brochures for the following art tours available on request from the Volunteer Office. A project of the Volunteer Committee.

**Madrid and Barcelona**
April 25-May 5, 1985
Enjoy the changing art, architecture, landscape, and cuisine of Spain as we travel from Castilian Madrid and Toledo to Barcelona, the cultural centre of Catalonia. See the works of El Greco, Goya, Picasso, Miró, and Gaudí — in a feast of Spanish art.

**Chicago**
4 days, May 1985
An intimate look at the architecture of Ludwig Mies van der Rohe and Frank Lloyd Wright. Visit the Art Institute, the International Art Fair, and private collections.

**Looking Ahead . . .**
New Mexico in early Fall 1985; Italy in Fall 1985 (with three consecutive one-week trips to art centres in Italy).

## Shops and Services

**The Reproduction Shop**
Posters and reproductions to brighten your home and office, framed or museum mounted. 10% Members' discount. A project of the Volunteer Committee.

**The Jewellery Shop**
Features superb designer jewellery by Canadian and international artists. Choose custom designs for special company presentations, speaker's gifts and volume convention items. A project of the Volunteer Committee.

**Art Cart**
Visit our self-contained mini-shop for novelty gifts and art-related items for children of all ages. Weekdays only. A project of the Junior Committee.

**The New Shop**
A variety of gifts; items to stimulate children's creativity; and unique objects reflecting the heritage of The Grange. A new project of the Volunteer Committee.

**The Restaurant**
The popular main-floor dining room offers a diverse and moderately priced menu. A charming garden terrace open for lunch. Fully licensed. Reservations accepted.

**The Coffee Shop**
A pleasant stop on your AGO tour, for a snack or a cup of gourmet coffee.

**Edward P. Taylor Audio-Visual Centre**
Slides, videotapes, and media kits relevant to art history available to be borrowed or used in Centre. A free catalogue lists material available for loan. For use of video facilities, an appointment is advised (ext. 258).

**The Book Shop**
Shop early for a wide selection of seasonal cards, with a 10% Members' discount on same-title orders of $20 and over. A wide range of fine art engagement and wall calendars from $5 to $45 on display from mid-October to mid-January. 10% Members' discount.

## General Information

**Admission**
Adults: $3.50
Family (2 adults with children under 19): $7
Seniors with cards: $1.50; FREE on Fridays
Students, full-time with cards: $1.50
Members, accompanied children under 12: FREE
Thursdays, 5:30-9:00 pm: FREE to everyone.

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

**Membership**
Categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible). Visa and MasterCard accepted.

**Gallery Hours**
Tuesday, Friday, Saturday, and Sunday: 11:00 am-5:30 pm; Wednesday, Thursday: 11:00 am-9:00 pm. Closed Monday (The Restaurant and Shops open).

**The Grange Hours**
Daily 12:00-4:00 pm; Thursday 12:00-4:00 pm and 6:00-9:00 pm. Closed Monday.

**Gallery Shops**
The Book Shop and The Reproduction Shop are open daily 10:30 am-5:30 pm; Wednesday, Thursday 10:30 am-9:00 pm; The Jewellery Shop: Monday 12:00-4:00 pm and regular Gallery hours; The New Shop: regular Gallery hours; Art Cart: Tuesday-Friday 11:30 am-3:00 pm.

**Art Rental Service**
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am-4:00 pm; Thursday 11:00 am-9:00 pm.

**Edward P. Taylor Audio-Visual Centre**
Open Tuesday to Friday from 11:00 am-5:00 pm. Thursday open to 8:30 pm.

**The Restaurant**
Luncheon served daily from 11:30 am. Dinner served Wednesday and Thursday 5:00-8:30 pm.

**The Coffee Shop**
Open Tuesday to Sunday 11:00 am-5:00 pm. Closed Monday.

**The Members' Lounge**
Open to Members and their guests from noon-5:30 pm; Wednesday and Thursday from noon-9:00 pm. Closed Monday.

**Cameras**
To protect works of art, we ask visitors not to take lighting units, flashes or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

**Address/Telephone**
317 Dundas Street West, Toronto, Ontario M5T 1G4 (416) 977-0414.

### HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

- Address the *department specified* in Events' listing.
- Specify date, name of event, date, and number of tickets.
- Indicate your name, address (with postal code) and phone numbers.
- For tickets include a stamped, self-addressed envelope.
- Enclose a cheque payable to the Art Gallery of Ontario.

*Please do not combine requests or cheques to different departments.*

### ADDRESS CHANGE

Please inform the Membership Office by:

- Mailing new address with a previous mailing label OR
- Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
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